2: Murra E-4 (no date) 1943 SD6 Cayapa SD6

Death.—Death is not considered to be a natural phenomenon but is attributed to the presence of malevolent spirits in the body. A dead man's soul hovers around his house, which is usually abandoned, though it may be dismantled and sold. The corpse is buried in a coffin in a Catholic-style cemetery near the church. The dead man's possessions are usually given away, but it is not known who inherits his fields and clearings.

ESTHETIC AND RECREATIONAL ACTIVITIES

Art.—The great range of designs used by the *Cayapa* in their face and body painting has already been mentioned. There is a similar variety in the geometric figures used to ornament their canoes. There are no design names, nor is there any apparent significance in their variation. Animals are sometimes painted on canoes destined for the market, but only geometric designs satisfy the native consumer.

Textile decoration, particularly on women's skirts, differs from canoe and body painting in its emphasis on realistic motifs. Men, mammals, reptiles, birds, fishes, and parts thereof are frequently woven into the cloth. Interestingly enough, in both design and execution this ornamentation resembles very closely the decoration used by Highland Indians on their belts (fajas).

Calabash dishes frequently have an incised design below the rim.

Canoe paddles and wooden seats are sometimes ornamented with carved images, and children usually play with carved wooden dolls.

Music and dancing.—Holidays, weddings, and other feasts are accompanied by much dancing and drinking. As elsewhere along the coast, the European marimba is widely used, as are panpipes, flutes, drums, and rattles. In recent years the Highland San Juan dance has been gaining in popularity. Also of immediate Highland provenience may be the small European wooden harp with palm-fiber strings.

Toys.—Children's activities are usually imitative of adult pursuits. Complete sets of diminutive artifacts are made for the children. Blowguns are given the boys. Only dolls and tops seem to be specifically children's toys.

Alcoholic beverages.—There is no evidence of the use of narcotics. Guarapo, the fermented juice of sugarcane, and rum, its distilled by-product, are both made and liberally drunk by the people at appropriate occasions.

RELIGION

Native *Cayapa* religion has blended with many Roman Catholic practices. Baptism, marriage, and political office must be confirmed by the priest. Masses are told for the souls of the dead, and Easter and Christmas are celebrated whenever the priest happens to visit the community.

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

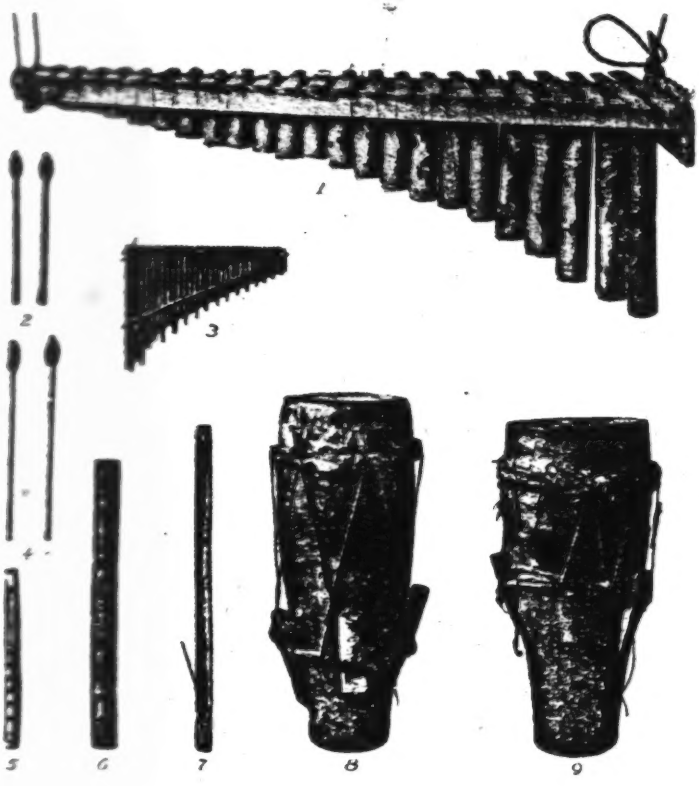
as above mentioned, interlace with the fibers of adjoining leaves in such manner as to make it necessary to pry the leaves apart with wooden bars, are strong and pliable, and are woven into burden-bands by which heavy loads are carried. These fibers often attain a length of about four feet and are possessed of tensile strength sufficient to enable their use as strings on the wooden harp which is now made to a very limited extent by the Cayapa. This instrument was borrowed by them from the Indians of the interior, who in turn copied it from the Spanish conquerors.

Another palm, found to a limited extent along the river, is the coconut, called after the Spanish, kō'kō-tcī. It does not, however, thrive at any considerable distance from the ocean, consequently few palms are found even at so short a distance up the Rio Cayapas as the mouth of the Onzole. Pl. CXXXI presents a view looking up-stream at the confluence of the Rio Onzole with the Rio Cayapas, and, upon the projection of land between them, the hacienda of one of the more prosperous of the negroes of the region. Several coconut palms appear in front of the house. Coconuts grow well along the immediate coast, and there are here large groves, the nuts being shipped to nearby villages and to points even as far away as Esmeraldas. They are purchased to a certain extent by the Indians, by whom they are used in very limited quantities as food, more especially for the so-called coconut-milk which is made from the ripe nuts.

In addition to the foregoing food-producing plants,

3: Barrett E-5 (1908-1909)1925
SD 6 Cayapa SD6

534



MUSICAL INSTRUMENTS

[p. 326 (A)]

3: Barrett E-5 (1908-1909)1925
SD 6 Cayapa SD6

585 535 In the particular ceremony witnessed on the occasion referred to, at about four o'clock in the morning, four couples danced the "San Juan." The men and the women formed two lines, at the head of which respectively were the groom and the bride; next came the godfather of the groom and the godmother of the bride, while the other couples were those who chanced to be selected for the dance. The music for this is very 585 533 different from that for the ordinary dance. The ma- ●534 rimba was not used at all, and the players of the drums and rattles did not station themselves at the end of the hall near the marimba, but each took his instrument and marched in time to the music up and down and across the hall (pl. CXXVIII). As the musicians and others 585 535 thus proceeded about the hall, each man exchanged [431] instruments, or hats or other articles of apparel, with whomsoever he met, the latter having no option in this exchange, his duty and privilege being to grasp the instrument or article of apparel from the man whom he next met. Notwithstanding this riot of fun and jollity among the musicians, they played in unison, and the dancers were able to keep their time and step perfectly.

The dance itself proceeded as follows: The two lines, one of men and one of women, danced up to each other and passed to the opposite side of the hall in such manner that each man passed between two women, and vice versa. Having arrived at the wall, they faced about, passed back again, and crossed until this had been done three times and the two lines were left facing each other and in their original positions, one near each side of the room. Next each one of the eight

3: Barrett E-5 (1908-1909)1925
SD 6 Cayapa SD6

342
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PL. CXXXIV

MUSIC IN A RANCHO

BARRETT—CAYAPA INDIANS

[p. 388(A)]

3: Barrett E-5 (1908-1909)1925
SD 6 Cayapa SD6

drew their spears and permitted passage through the central space between the house-posts. At all other times no one was permitted to pass between these posts, although frequent services were held throughout the night. 796

On the return of the procession to the church and the redepositing of the images, banners, and torches, the space between the house-posts was closed by the spears and the guard kept as before until about 7:30 A.M., when another service, a "gloria," was chanted. During this service the guards circled about each other, each slowly twirling his spear in the right hand, much as a man may twirl a cane. Toward the close of this service the spearmen mounted guard at each house-post, with the spears held vertically and with the points up, but after its conclusion the guard was no longer maintained.

Third day. Sabado Santo, April tenth

After the early morning ceremony above referred to, nothing other than the chanting of rosarios took place in the pueblo until about noon. A dance was then commenced in one of the houses and continued until nearly dawn of the following morning. [535

Fourth day. Domingo de Pasqual, April eleventh

Shortly before dawn, four images of saints were placed in a small "rancho" in the plaza. Here also were brought the marimba, the drums, and the rattles used in the dance during the night. The exterior of this structure, with the rank growth of grass and weeds in the plaza about 796 342 [534

Other wooden articles

still made by the Cayapa include the /tǎči wimáso/ 'bark cloth beater,' /maǩúka/ 'plantain masher,' and food stirrers of various types. A full listing and description can be had by consulting Barrett (Barrett 1925: 159-161). Elliptical wooden bowls called batea in Spanish, are cut from a single piece of wood, and they serve as trays for the preparation of some foods.

Musical instruments, which are played by the men, include the marimba or /maˀímba/, a large drum called by the Spanish word bombo, and a small free-standing drum that tapers at the base called cununo. The Negroes use the same instruments, but they also use various gourd rattles and bamboo shakers. Guitars are occasionally found among the Negroes but only seldom among the Cayapa.

Pottery. This art is scarcely practiced anymore. In fact I was completely unaware that earthenware pots were in the household inventory at all until I was asked one day if I wished to purchase a small Cayapa-made one for five sucres (.30 U.S.). This was the only pot I ever saw, except for the large canteras made by the people of the San Miguel section, for the storage of /wáipa/, the fermented sugar-cane juice called guarapo in Spanish.

instances, it was done with a joking air. There was some laughter as the Cayapa were whipping themselves, but it was restrained. As the official went about looking for more people, they kept stating, "Everyone has to be whipped, everyone." This practice very likely was brought in by Catholic missionaries at a very early period.

In general, the description of a fiesta given by Barrett applies, with one major exception. The passion play described by Barrett was no longer being performed. In its place a group of fiesteros set up a marimba, small hand drums and several bass drums in a small rancho between the church and the main house of the chief. During the evening of Easter Sunday, they played with such gusto that sometime between one and two in the morning the structure collapsed. Concurrently with all of these activities, the chief dispensed justice, marriages were arranged, marriages were celebrated, Negro funerals were conducted, fisticuffs were engaged in, people drank, also passed out, woke up, and the band played on. This continued for six days and nights.

now." "Who will take care of the children now that my wife, their mother, has died?" The wailing lasts for some twenty minutes, and then new mourners replace the old who go off and tend children, sleep, talk, and, above all, drink. As these sounds begin to be heard by the people who are waiting up and down the river, they begin to drift in to the funeral house. The women and girls arrange themselves on one side of the room while the men congregate near the drums and marimba. Some begin to play the musical instruments while the "owner" of the dead offers rum to everyone. The music becomes livelier and conversation becomes animated as this goes on, and all this while the mourning continues by the coffin. Games begin to be played by the men and boys, and this is the only time that organized amusements are practiced by the Cayapa. There are at least nine kinds of games engaged in at funerals although they may not all be pursued at any one occasion. One activity, /pánda lúĕi/ 'plantain money,' however, is always included. A description of this is as follows: Five pieces of plantain are cut into slices which are said to be money /lŭĕi/, and one

764
[273]
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684

Renando loses his right and his second wife in a fight. Renando Anapa lives in Colinlas. He had three wives by his wife. One day a man from the San Miguel section came down with his daughter to work, and moved into Renando's house. [No information was available as to names and possible relationships.] Renando began making love to the man's daughter, and finally he declared her to be his second wife. They lived thus for about five months. Eventually, during a party held just for visiting, where only guitars and not the traditional Cayapa instruments gave the musical background, Perdomo, a visiting official from the Espolio Grande section, spoke to him about the affair. Renando became annoyed and accused Perdomo of committing adultery with his sister-in law, making him as much a sinner as himself. The upshot of this incident was that Perdomo ordered that Renando and his second wife receive one hundred lashes each. Soon after the punishment, the two men came to blows. After the party, Renando, his two wives, and the father of the second wife left for Chicorfi, a long distance off into the interior. There they went to the house of a 'cousin' of the second wife. Renando and the cousin fought about the polygynous

[574]
[594]